

Continental Fingering.

**EZRA READ'S**  
**“EASY”**  
**PIANOFORTE**  
**TUTOR.**

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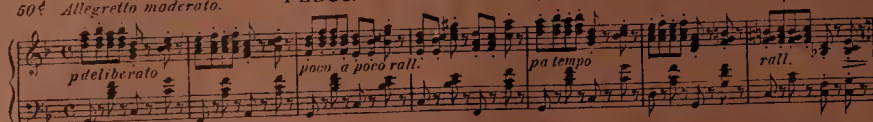
# Three Dainty Piano Numbers

By

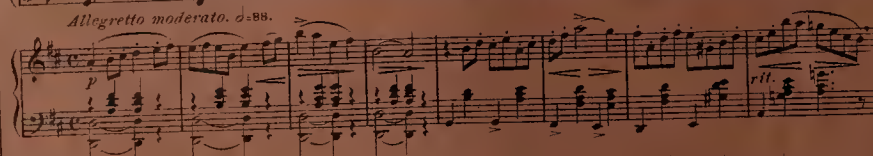
ARTHUR WELLESLEY.

## FLEURS DE MAI. (Dance Caprice.)

50¢ Allegretto moderato.



Allegretto moderato. 68B.



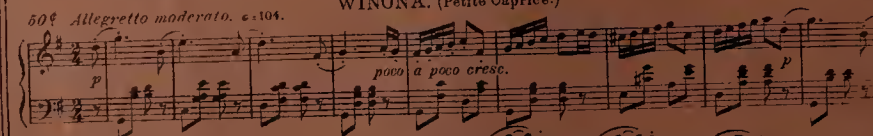
Minore.



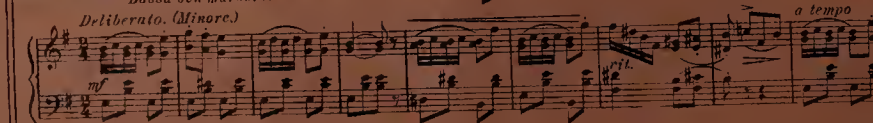
Basso ben marcato.

## WINONA. (Petite Caprice.)

50¢ Allegretto moderato. 6104.

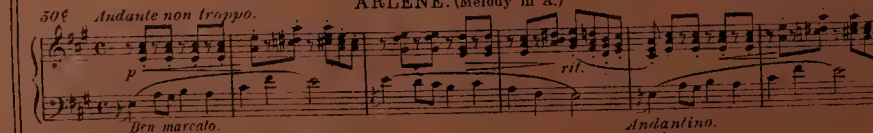


Deliberato. (Minore.)



## ARLENE. (Melody in A.)

50¢ Andante non troppo.



Winnipeg, Man.

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Toronto, Can.

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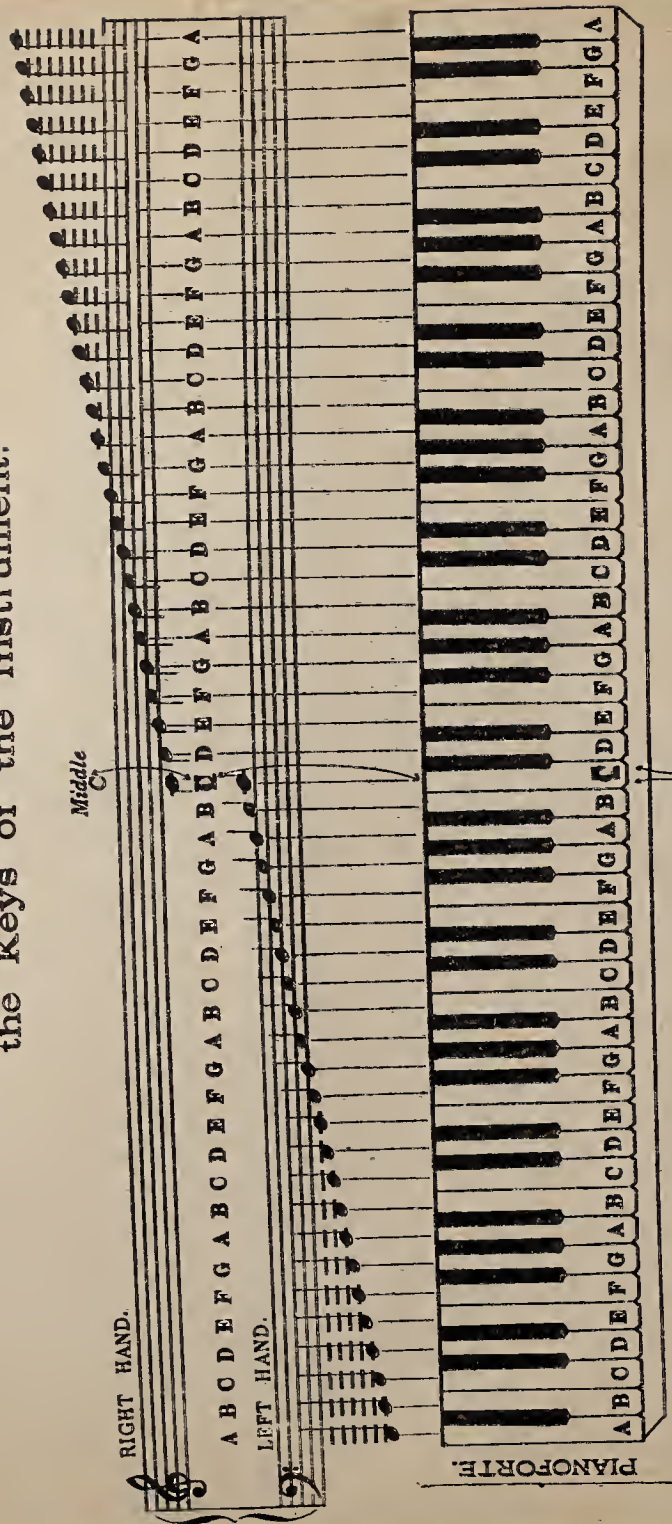
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EZRA READ'S "EASY" PIANOFORTE TUTOR.

# KEY-BOARD OF A PIANOFORTE

Showing the names of the Notes  
— ALSO —  
the Keys of the Instrument.



Right Hand.

Left Hand.

## Puss in Boots.

EZRA READ.

WALTZ.

8va 2nd time.

Count 1 2 3

## Home Sweet Home.

Andante.

Count 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

## Melodia.

EZRA READ.

Andante.

Count 1 2 3

## The Mistletoe Bough.

Moderato.

Count 6

\* See page 44 for list of pretty and instructive pieces in the same keys as above.



## NEWCASTLE AIR.

Allegretto.

*Allegretto.*

Count 1 2 & 1 2 & 1 2 & 1 2 1 2 & 1 2 & 1 2 & 1 2 & 1 2

MINUET.

EZRA READ.

Andante.

Andante.

Count 1 2 3

*p*

*rall.*

*dim.*

\* See list of pretty and instructive pieces in the same keys as above.

Magic Lantern.

POLKA.

EZRA READ.

gva 2nd time.

Count &

gva 2nd time.

*Fine.* *mf*

*D. C.*

## Marionette Dance.

IDA HAMPDEN.

stacc.

*p*

1 2 3 4 5 6 7 8 9 10 11 12

\* See page 44 for list of pretty and instructive pieces in the same keys as above.



# Little May Queen.

SERENADE.

EZRA READ.

Andante.

\* See page 44 for list of pretty and instructive pieces in the same keys, as above.

## The Anchor's Weighed.

Andante.

The musical score is written for piano and consists of five systems. Each system has a treble and a bass staff. The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Andante.' and the first system begins with a piano 'p' dynamic. The music is characterized by flowing eighth and sixteenth notes, often beamed together in groups. Fingerings are indicated by numbers 1 through 5. The piece concludes with a final cadence in the fifth system.

\* See page 44 for list of pretty and instructive pieces in the same key as above.

## List to the Convent Bells.

Moderato.

*p dolce.*

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked 'Moderato.' and the dynamics include 'p dolce.' and 'dim.'. The score features various musical notations such as eighth notes, quarter notes, and half notes, often grouped with slurs. Fingerings are indicated by numbers 1 through 5 above or below the notes. The piece concludes with a 'dim.' (diminuendo) marking and a final cadence.

\* See page 44 for list of pretty and instructive pieces in the same keys as above.



## Stephanie Gavotte.

8

*p stacc.*

8

8

*Fine*

\* See page 44 for list of pretty and instructive pieces in the same keys as above.

## Chinese Valse.

EZRA READ.

The musical score for "Chinese Valse" is written for piano and treble clef. It consists of six systems of music. The first system begins with a treble clef staff and a bass clef staff. The treble staff has a key signature of one flat (B-flat) and a time signature of 3/4. The bass staff has a key signature of one flat (B-flat) and a time signature of 3/4. The first system includes a "Gong" marking in the bass staff and a "p" (piano) marking in the treble staff. The second system continues the melody in the treble staff and the accompaniment in the bass staff. The third system features a "5" marking in the treble staff. The fourth system features a "2" marking in the treble staff. The fifth system features a "3" marking in the treble staff. The sixth system ends with a "Fine" marking in the treble staff. The score includes various musical notations such as notes, rests, and fingerings.

\* See page 44 for list of pretty and instructive pieces in the same key as above.

## Toyland.

WALTZ.

EZRA READ.

The musical score for 'Toyland' is a waltz in G major, 3/4 time. It consists of five systems of music, each with a treble and bass staff. The piece begins with a piano (*p*) dynamic. The melody in the treble staff is characterized by simple, flowing lines with occasional triplets and slurs. The bass staff provides a steady accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above many notes. The piece concludes with a 'Fine' marking at the end of the fifth system.

\* See page 44 for list of pretty and instructive pieces in the same key as above.



Three systems of musical notation for a piano exercise in G major. The first system has a treble staff with a melody and a bass staff with chords. The second system continues the melody and chords. The third system ends with a double bar line and the marking 'D.C.' (Da Capo).

Cujus Animam.

ROSSINI.

Moderato.

Three systems of musical notation for 'Cujus Animam' by Rossini. The first system is marked 'Moderato' and features a treble staff with a melody and a bass staff with chords. The second system continues the melody and chords. The third system ends with a double bar line.

See pag.

4 for list of pretty and instructive pieces in the same as above.

## Sir Roger de Coverley.

Two systems of musical notation for 'Sir Roger de Coverley'. The first system consists of a treble and bass staff in G major (one sharp) and 9/8 time. The treble staff features a melody with various fingerings (e.g., 2, 1, 3, 4, 2, 3, 2, 1, 4, 3, 2, 3, 5, 1, 4, 5, 4, 3, 2) and a bass line with chords. The second system continues the piece, ending with a 'D.C.' (Da Capo) instruction.

## VENETIAN AIR.

## Carnival of Venice.

Allegretto.

Two systems of musical notation for 'Carnival of Venice'. The first system is in F major (two flats) and 6/8 time, marked 'Allegretto'. It includes a 'Count' of 1 2 3 4 5 6 and a treble staff melody with fingerings (e.g., 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1, 5, 4, 3, 2, 1). The bass staff provides a rhythmic accompaniment. The second system continues the piece.

## SCOTCH AIR.

## Annie Laurie.

Andante.

Two systems of musical notation for 'Annie Laurie'. The first system is in D major (two sharps) and 2/4 time, marked 'Andante'. The treble staff melody includes fingerings (e.g., 5, 4, 3, 4, 3, 1, 3, 2, 1, 2, 3, 2, 5, 4, 3, 4, 3, 1, 3, 2). The bass staff has a simple accompaniment. The second system continues the piece.

List of pretty and instructive pieces in the same as above.

## Bonnie Dundee.

SCOTCH AIR.

Allegretto.

Musical score for "Bonnie Dundee" (Scotch Air). The piece is in 6/8 time and marked "Allegretto". It consists of two systems of music. The first system has six measures, and the second system has four measures. The notation is for piano, with a treble and bass staff. Fingerings are indicated by numbers 1-5 above the notes. A "Count" is given for the first measure of the first system: 1 2 3 4 5 6 7 8. The key signature has one flat (B-flat).

## Last Rose of Summer.

IRISH AIR.

Andante.

Musical score for "Last Rose of Summer" (Irish Air). The piece is in 3/4 time and marked "Andante". It consists of two systems of music. The first system has six measures, and the second system has six measures. The notation is for piano, with a treble and bass staff. Fingerings are indicated by numbers 1-5 above the notes. The key signature has one flat (B-flat).

\* See page 44 for list of pretty and instructive pieces in the same key as above.



## The Twins Valse.

DUET.

Tempo di Valse.

SECONDO.

EZRA READ

The musical score is written for piano and consists of six systems of staves. The first system is marked 'DUET.' and 'Tempo di Valse.' The second system is marked 'SECONDO.' The score is in 3/4 time and begins with a key signature of one flat (B-flat). The first system includes a dynamic marking 'p' (piano) and a fingering '5' above the first measure. The second system includes a fingering '5' above the first measure and a '4 3' fingering above the last measure. The third system includes a 'Fine.' marking at the end. The fourth system includes a dynamic marking 'mf' (mezzo-forte). The fifth system includes a 'D.C.' (Da Capo) marking at the end. The score is written in a simple, clear style suitable for a beginner's piano tutor.

\*See page 44 for list of easy duets in various keys.

## The Twins Valse.

DUET.

Tempo di Valse.

PRIMO.

EZRA READ

The musical score is written for piano and features a duet and a primo part. It is in 3/4 time and the key of D major (indicated by two sharps). The score consists of six systems of staves. The first system begins with a piano (*p*) dynamic. The second system includes a first ending bracket. The third system continues the melody. The fourth system concludes with a 'Fine' marking. The fifth system begins with a mezzo-forte (*mf*) dynamic. The sixth system concludes with a 'D.C.' (Da Capo) marking. Fingerings are indicated by numbers 1 through 5. The score is written for two hands, with the right hand on the upper staff and the left hand on the lower staff.

\* See page 44 for list of easy duets in various keys.

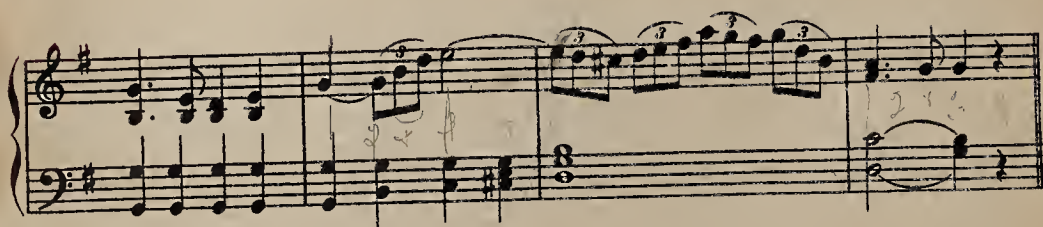
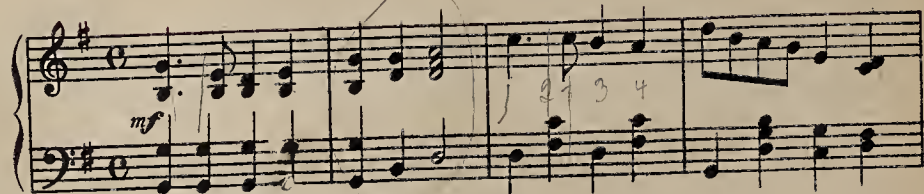
## KILLARNEY.

(Balfe.)

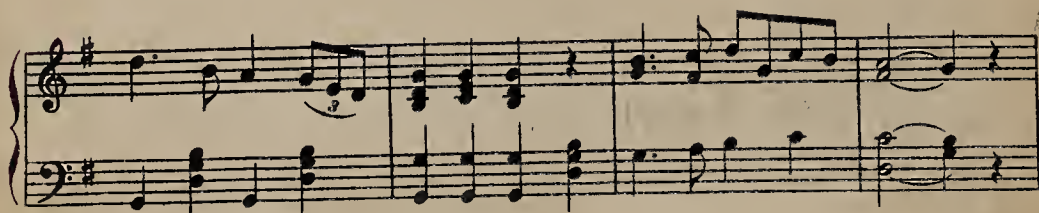
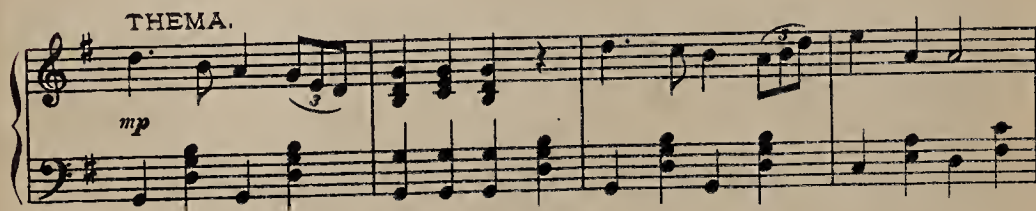
Arranged by

EZRA READ.

PIANO.



THEMA.







EZRA READ'S "EASY" PIANOFORTE TUTOR.  
President Cleveland's Grand March.

EZRA READ.

Marcato.

mf

p

D.C.

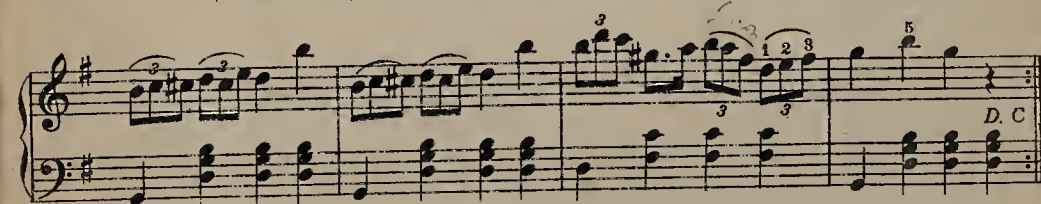
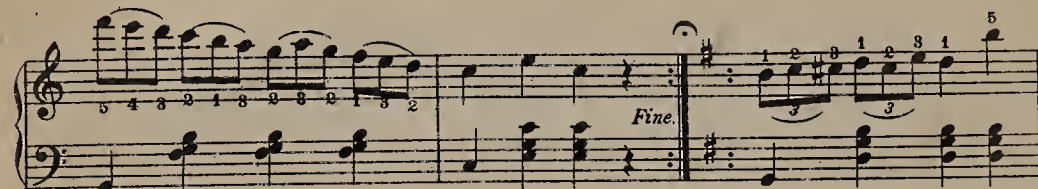
## Barn Dance.

EZRA READ.

Moderato.

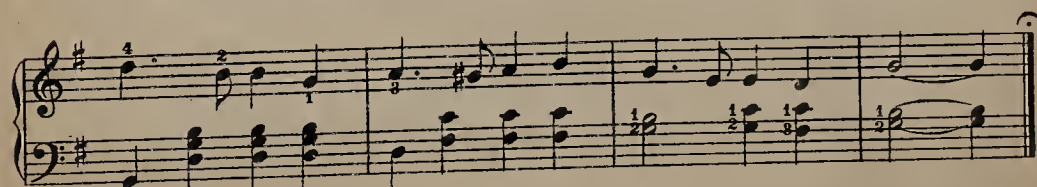
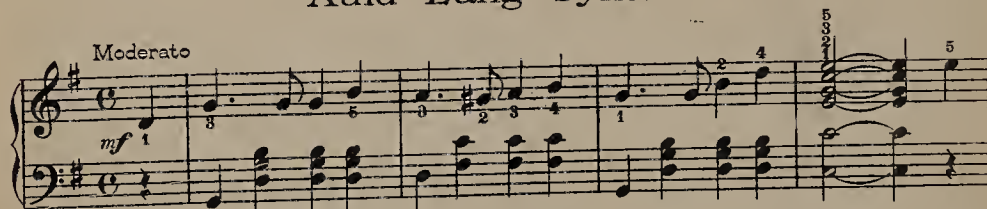
2nd time 8va.

\* See page 44 for list of pretty and instructive pieces in the same keys as above.



## Auld Lang Syne.

Moderato



\* See page 44 for list of pretty and instructive pieces in the same key as above



## Austrian Hymn.

HAYDN.

Moderato.

The musical score for 'Austrian Hymn' by Haydn is written for piano in B-flat major (two flats) and common time (C). It consists of four systems of two staves each. The tempo is marked 'Moderato.' The melody is primarily in the right hand, featuring a mix of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final cadence in the right hand.

## God save the King.

Maestoso.

The musical score for 'God save the King' is written for piano in B-flat major (two flats) and 3/4 time. It consists of two systems of two staves each. The tempo is marked 'Maestoso.' The piece is characterized by a slow, stately pace with a heavy, block-like accompaniment in the left hand and a melody in the right hand. The score ends with a final chord in both hands.

\* See page 44 for list of pretty and instructive pieces in the same keys as above.



### The Diatonic Scale Major & Minor.

The Major and Minor Scales are written thus -



It will be noticed that the Minor Scale differs from the Major in the position of the semi-tones, also the *descending* Minor Scale is different from the *ascending*.

The Major and Melodic Minor Scales will be found on pages 38 to 42

For the *Complete Scales and Arpeggios in all forms*, ask for KLITZ'S MANUAL, 40 pages, full music size 2/9 post free.



## Major &amp; Minor Scales.

**C Major.** Open Key. Major. Relative Minor.

**A Minor.** Relative Minor.

**G Major.** One Sharp. Major. Relative Minor.

**E Minor.** Relative Minor.

**D Major.** Two Sharps. Major. Relative Minor.

**B Minor.** Relative Minor.



**A Major**

Three Sharps

**F# Minor**

**E Major**

Four Sharps

**C# Minor**

**B Major**

Five Sharps

**G# Minor**

**Major.**

**Relative Minor.**

**Major.**

**Relative Minor.**

**Major.**

**Relative Minor.**

**Major.**

**Relative Minor.**

**F# Major.** **Relative Minor.**

**D# Minor.** **Major.**

**F Major.** **Relative Minor.**

**D Minor.** **Major.**

**Bb Major.** **Relative Minor.**

**G Minor.** **Major.**

Six Sharps.

One Flat.

Two Flats.



**E<sup>b</sup> Major.** Three Flats. Major. Relative Minor.

**C Minor.** Three Flats. Major. Relative Minor.

**A<sup>b</sup> Major.** Four Flats. Major. Relative Minor.

**F Minor.** Four Flats. Major. Relative Minor.

**D<sup>b</sup> Major.** Five Flats. Major. Relative Minor.

**E<sup>b</sup> Minor.** Five Flats. Major. Relative Minor.



**G $\flat$  Major.**

**E $\flat$  Minor.**

Six Flats

Major.

Relative Minor.

## Chromatic Scales.

# LIST OF EASY, PRETTY, and Instructive Pieces.

to be used in conjunction with  
EZRA READ'S "EASY" TUTOR.

At the Generals, March.....	Key D	Japanese Polka. ( <i>Illustrated.</i> ).....	Key F
Baby's Birthday Waltz.....	C	Kind Regards Waltz.....	C
Baby's Tea Party Waltz.....	G	Little Bo Peep Waltz. ( <i>Illustrated.</i> ).....	F
Barn Dance.....	C	Little Companions Polka.....	F
Battle of Flowers. ( <i>Fantasia.</i> ).....	G	Little Guards March.....	C
Beautiful Bells Drill March.....	C	Little Princess Waltz.....	F
Beauty and the Beast Waltz.....	G	Little Snowdrop Waltz.....	F
Berlin Polka.....	F	Little Trumpeters March.....	G
Bluebells Waltz.....	G	Magic Lantern Polka.....	F
Boys' Brigade March.....	F	Marguerite Waltz.....	E <sup>b</sup>
Boy Scouts' March.....	C	Merry Bells Waltz.....	G
British Boys, Drill March.....	G	Merry Skaters Galop. ( <i>Illustrated.</i> ).....	C
Buttercups Waltz.....	G	Our School Drill March.....	C
Buckingham Palace Court Dance.....	E <sup>b</sup>	Picture Post Card Polka.....	C
Cadets Quick March.....	C	Playmates School March.....	C
Cathedral March.....	F	Poppy Waltz.....	F
Chancel March.....	C	Pretty Blue Bells Drill March.....	G
Children's Marching Song.....	C	Puss in Boots Waltz.....	G
Christmas Box Valse.....	G	Queenie Waltz.....	C
Christmas Fairies Dance.....	C	Queen of Hearts. ( <i>Piano Solo.</i> ).....	E <sup>b</sup>
Christmas Games Waltz.....	F	Schoolmates Valse.....	F
Christmas Memories Reverie.....	F	Sleigh Ride. ( <i>Illustrated.</i> ).....	C
Christmas Party. ( <i>Descriptive Fantasia.</i> ).....	C	Snowflakes Waltz.....	F
Christmas Tree Waltz.....	G	Sons of Britain March.....	C
Church Lads' Brigade March.....	C	Summer Blossoms. ( <i>Valse de Concert.</i> ).....	E <sup>b</sup>
Children's Drill March.....	C	Summer Roses Waltz.....	C
Cinderella. ( <i>Descriptive Fantasia.</i> ).....	C	Sweet Visions Waltz.....	C
Cloister March.....	G	Sweet and Low Waltz.....	C
Daisyland Waltz.....	G	Sweet Memories. ( <i>Minuet.</i> ).....	F
Defenders of England March.....	F	Theresa. ( <i>Morceau de Salon.</i> ).....	F
Elfland Valse.....	C	Tom Thumb Waltz.....	F
Flowerland. ( <i>Descriptive Fantasia.</i> ).....	F	Veronese Dance.....	F
Frosty Morning Galop.....	F	Wee Lassies Waltz.....	G
Golden Sunbeams. ( <i>Morceau de Salon.</i> ).....	E <sup>b</sup>	Wonderland Waltz.....	G
Gordon Boys Quick March.....	C	Woodbine Polka.....	G
Holly and Mistletoe Gavotte.....	G	Teyland Waltz.....	G
Darby and Joan Waltz.....	G		

## PIANOFORTE DUETS.

Beauty and the Beast Waltz.....	Key G	Little Trumpeters March.....	G
Buttercups Waltz.....	G	Merry Bells Waltz.....	G
Darby and Joan Waltz.....	G	Queenie Waltz.....	C
Little Companions Polka.....	F	Twins Waltz.....	F
Little Primrose Waltz.....	G	Wee Lassies Waltz.....	G
Little Snowdrop Waltz.....	F	Merry Skaters Galop.....	C

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EZRA READ'S "EASY" PIANOFORTE TUTOR.

A Dictionary of Musical Terms.

- Accelerando* — With increasing velocity; quickening the time.  
*Adagio* — Very slow.  
*Ad libitum* or *ad lib* — At will or discretion.  
*Agitato* — With agitation and anxiety.  
*Allegretto* — Lively, but not so quick as *Allegro*.  
*Allegro* — Quick.  
*Andante* — Rather slow.  
*Andantino* — A little slower than *Andante*.  
*Animato* — With spirit.  
*A tempo* — In the original time.  
*Bis* — Twice.  
*Brillante* — In a sparkling style.  
*Calando* — Gradually diminishing in tone and quickness.  
*Cantabile* — In a singing style.  
*Chromatic* — Proceeding by semitones.  
*Coda* — A part written expressly to finish with.  
*Con spirito* — With spirit.  
*Crescendo* or *Cress* — Increasing the sound gradually.  
*Da Capo* or *D.C.* — From the beginning.  
*Diminuendo* or *Dim* — Diminishing the sound gradually.  
*Dolce* or *Dol* — Sweetly.  
*Expressivo* — With expression.  
*Fine* — The end.  
*Forte* or *f* — Loud.  
*Fortissimo* or *ff* — Very loud.
- Forzando* or *fz* — To mark well one or more notes.  
*Grave* — Solemn.  
*Larghetto* — Slow but not so slow as *Largo*.  
*Largo* — Very slow.  
*Legato* — Smoothly.  
*Lento* — In slow time.  
*Loco* — Play the notes as they are written, not the octave higher.  
*Maestoso* — Majestic.  
*Marcato* — In a marked style.  
*Mezzo Forte* or *mf* — Rather loud.  
*Mezzo Piano* or *mp* — Rather soft.  
*Moderato* — Moderately quick.  
*Piano* or *p* — Soft.  
*Pianissimo* or *pp* — Very soft.  
*Poco* — A little.  
*Presto* — Very quick.  
*Rallentando* or *Rall* — Becoming slower.  
*Ritardando* or *Rit* — Becoming slower.  
*Scherzando* — Playfully.  
*Spirito* — With spirit.  
*Staccato* — Short and distinct.  
*Tempo Primo* — In the first time.  
*Tenuto* or *Ten* — To sustain every note its full length.  
*Tremando* or *Trem* — With trembling effect.  
*Vivace* — Brisk.



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{ 10. Slumber Song.

11. Hunting Song.

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### 25 FIRST YEAR COMPOSITIONS

Eighty pages of the Best Works of many Famous Composers, CAREFULLY EDITED AND FINGERED (Foreign) FOR THE PIANO.

### EVERY TEACHER WILL WELCOME THIS VOLUME

It contains a select list of First Year Classics taken from the curricula of the PRINCIPAL COLLEGES, CONSERVATORIES AND UNIVERSITIES, as used in their PRIMARY EXAMINATION WORK.

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## FAMOUS CLASSICS

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### 23 FAMOUS COMPOSITIONS

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These Five Books present a most attractive appearance, are substantially bound in HEAVY PAPER COVERS and well printed from Full Size Engraved Music Plates.

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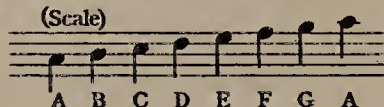
311 Fort Street, WINNIPEG, MAN.

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## Rudiments of Music.

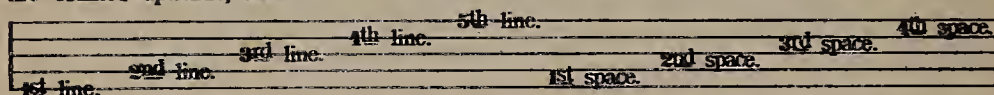
There are *seven* sounds in music called *notes*, which are named after the first seven letters of the alphabet viz: A. B. C. D. E. F. G. These notes ascend on the pianoforte (to the right).

All other sounds are only a repetition of the first seven, thus:- A. B. C. D. E. F. G. A. B. C. D. E. F. G. a. b. c. d. e. f. g. &c. we may ascend like this to the top of the pianoforte (see keyboard on cover). The *distance* from A to A, or from B to B, &c. is called an *Octave*, and notes in succession, a *Scale*.



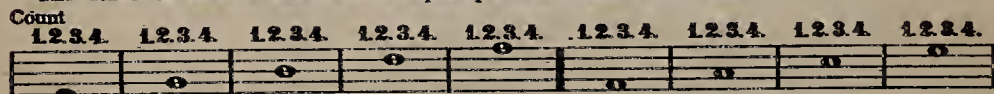
## The Stave.


The stave (or staff) consists of five parallel lines and four spaces, these lines and spaces are counted upwards, thus:-



When notes ascend higher or descend lower than the stave, they are placed on and between short additional lines which are called *leger lines* (see keyboard on cover).

The stave is divided into several equal portions called *Bars*, thus:-



Double bars  are used to divide tunes into different parts.

## The Clefs.

Two clefs are used in pianoforte music, viz: the Treble or G clef, and the Bass or F clef, their character is thus:-

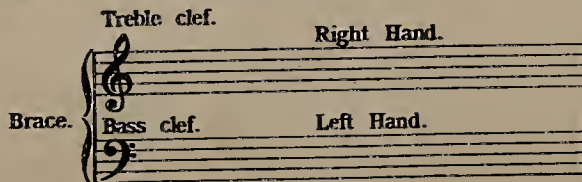
Treble clef.



Bass clef.



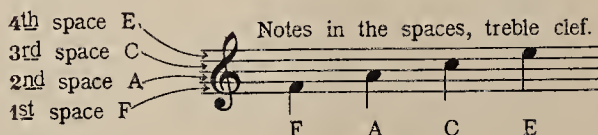
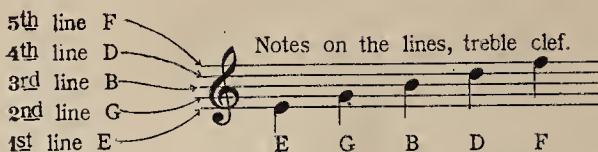
The Treble clef is for the upper notes of the instrument (played by the right hand) and the Bass clef is for the lower notes (played by the left hand). These clefs are placed on two staves which are connected together by a *Brace*, thus:-





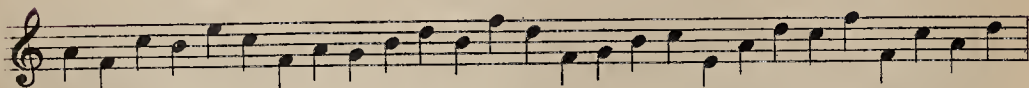
## Names of the Notes.

The following are the names of the notes on the lines and in the spaces of the Treble clef.

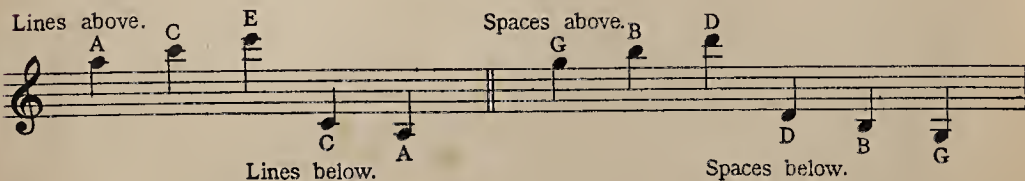


The pupil should learn the names of the above notes thoroughly.

## Exercise on the names of the Treble notes.

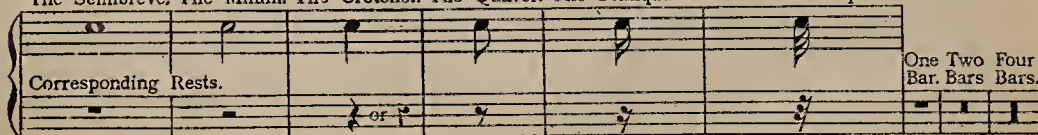


## Notes above and below the Treble clef.



## The various species of Notes and Rests.

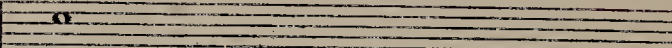

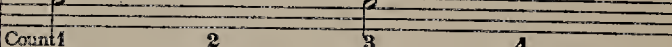
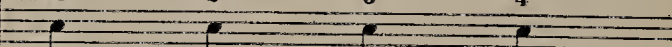
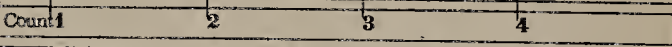
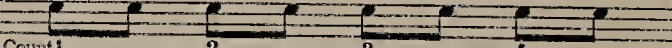
The Semibreve. The Minim. The Crotchet. The Quaver. The Semiquaver. The Demisemiquaver.



## Table showing the value of the notes.

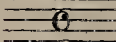
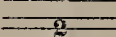

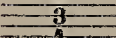

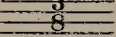
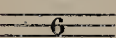
One Semibreve is equal in length to  
 Two Minims, or  
 Four Crotchets, or  
 Eight Quavers, or  
 Sixteen Semiquavers, or  
 Thirty-two Demisemiquavers.

## Example.

One Semibreve	
is equal to	
Two Minims	
or	
Four Crotchets	
or	
Eight Quavers	
or	
Sixteen Semiquavers.	
or	
Thirty-two Demisemiquavers.	

Count 1 2 3 4

## Time.

Common time, marked thus:-		has a Semibreve or its value in a bar.
Two-four time, marked thus:-		has a Minim or its value in a bar.
Three-four time, marked thus:-		has three Crotchets or their value in a bar.
Three-eight time, marked thus:-		has three Quavers or their value in a bar.
Six-eight time, marked thus:-		has six Quavers or their value in a bar.
Nine-eight time, marked thus:-		has nine Quavers or their value in a bar.
Twelve-eight time, marked thus:-		has twelve Quavers or their value in a bar.

The student may now commence practising the following exercises. The figures over or under shew the fingering which is to be used.

## Exercises on Treble notes.

No 1.

Common time

Count 1 & 2 & 3 & 4 &  
Right hand only.

No 2.

Left hand only.

1 & 2 & 3 & 4 &

No 3.

Count 1 & 2 & 3 & 4 &  
Both hands.

No 4.

Count 1.2. 3.4. 1.2. 3.4. 1.2. 3.4. 1.2. 3.4.

No 5.

Count 1.2. 3.4.

No 6.

Count 1.2. 3.4.

No 7

Count 1.2. 3.4.







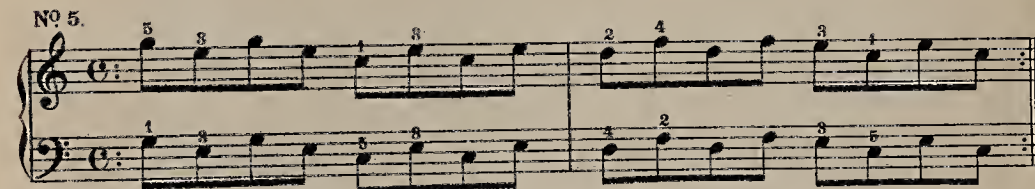
No 3.



No 4.



No 5.



No 6.



No 7.

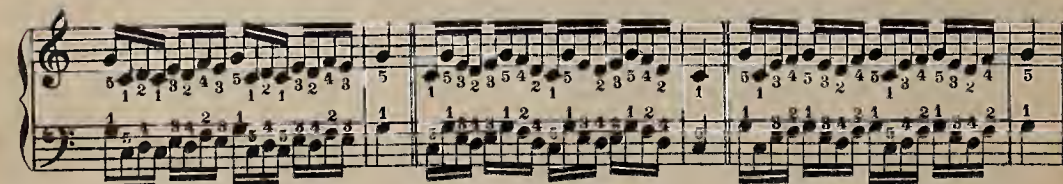
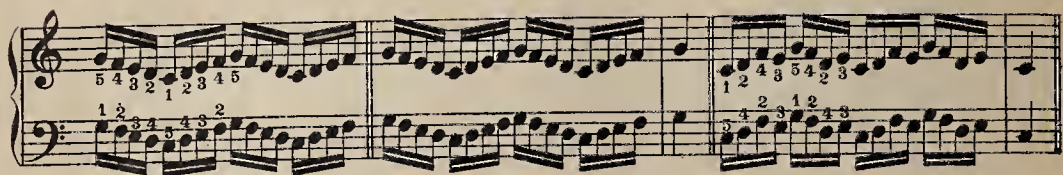
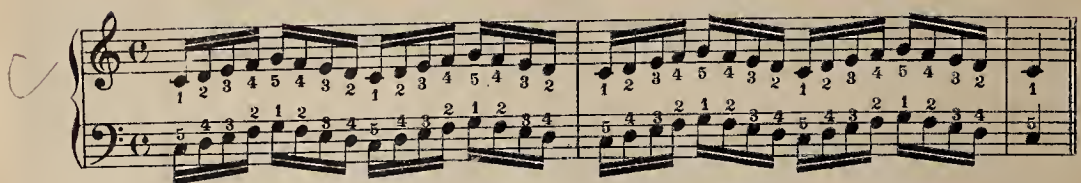


No 8.





## Five Finger Exercises.

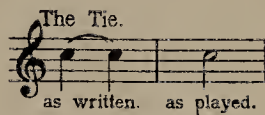


## Marks of Expression.

*The Slur.* — indicates that the notes must be played in a smooth style.



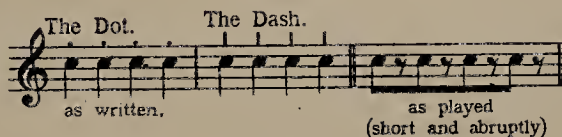
*The Tie.* — When the same notes are written twice, and joined together by a tie (or slur) the first note *only* must be played.



*The Pause.* ◡ Hold the notes or rests longer than its value.



*The Dot and Dash.*



A Dot, placed after a note or rest lengthens its time one half.



*The Accent.* ^ or v or > or τ Play each note with emphasis.



*The Arpeggio.* } or (



*The Tenuto.* □ Sustain the full volume of sound until the next note is struck.



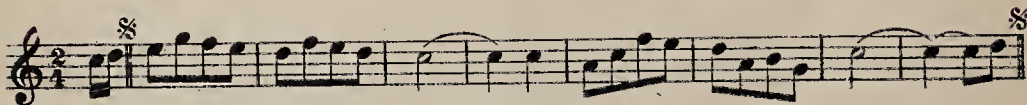
*The Crescendo.* ≡ Gradually louder.



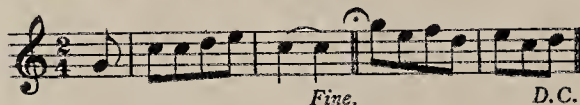
*The Decrescendo.* ≡ Gradually softer.



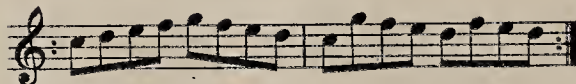
*Dal Segno.* § Go back to the first sign and repeat the music.



*Da Capo.* or *D. C.* Repeat the first part of the music.



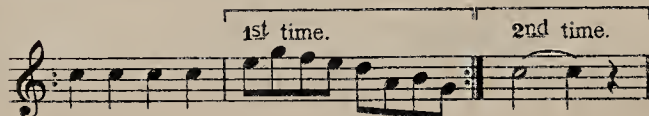
*Dots.* : Go back to the first : and repeat the music.



*Bis.* Repeat the bar marked *bis*.

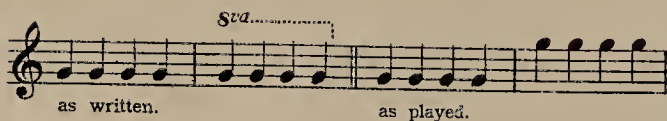


✓ *1st & 2nd Time.* In repeating, omit the bar marked *1st* time and substitute the bar marked *2nd* time.

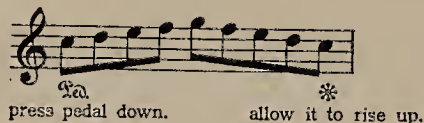




Ottava or 8va.



Pedal Marks.  $\text{Ped}$  \*



### Degrees of soft and loud.

*pp.* very soft. *p.* soft. *mp.* rather soft. *mf.* rather loud. *f.* loud. *ff.* very loud.

### Compound notes.

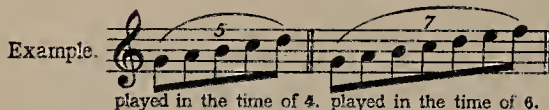
*The Triplet.* Three notes played in the time of two.



*Double Triplet.* Six notes played in the time of four.

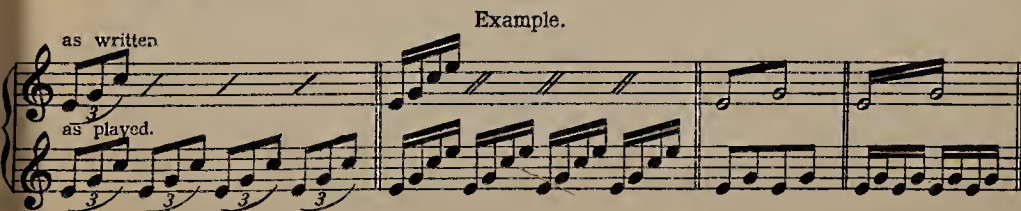


### Irregular groups.



### Abbreviations.

Marks of abbreviation are sometimes employed to spare the trouble of writing again the same passages, when immediately repeated.



## The Sharp, Flat and Natural.

A *Sharp*,  $\sharp$  raises a note half a tone.

A *Flat*,  $\flat$  lowers a note half a tone.

A *Natural*,  $\natural$  restores any note back to its natural state, after having been made sharp or flat.

A *Double Sharp*,  $\times$  raises a note two half tones.

A *Double Flat*,  $\flat\flat$  lowers a note two half tones.

### EXAMPLE.

"G" natural.	"G" sharp.	"G" double sharp.	"G" flat.	"G" double flat.
White key.	Black key between G and A.	White key same note as A natural.	Black key between F and G.	White key same note as F natural.

$E\sharp$  will have to be played on the white key above, as there is no black note between E and F. And  $F\flat$  on the white key below. The same case occurs between B and C.

The number of sharps or flats, placed at the beginning of a staff, is called the *signature* as it is the sign by which the key or scale is known, but when introduced in an occasional bar, they are called *accidentals*, and their effect lasts only till the end of the bar.

Each  $\sharp$  or  $\flat$  in the *signature* affects the note throughout the piece.

The *major* and *relative minor* keys with their signatures are as follows:

C major or A minor no signature required.



### Sharps.

### Flats.

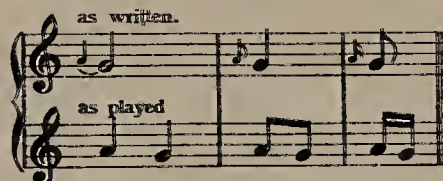
G major or E minor <i>one</i> sharp required.	F major or D minor <i>one</i> flat.
D major or B minor <i>two</i> sharps required.	$B\flat$ major or G minor <i>two</i> flats.
A major or $F\sharp$ minor <i>three</i> sharps required.	$E\flat$ major or C minor <i>three</i> flats.
E major or $C\sharp$ minor <i>four</i> sharps required.	$A\flat$ major or F minor <i>four</i> flats.
B major or $G\sharp$ minor <i>five</i> sharps required.	$D\flat$ major or $B\flat$ minor <i>five</i> flats.
$F\sharp$ major or $D\sharp$ minor <i>six</i> sharps required.	$G\flat$ major or $E\flat$ minor <i>six</i> flats.
$C\sharp$ major or $A\sharp$ minor <i>seven</i> sharps required.	$C\flat$ major or $A\flat$ minor <i>seven</i> flats.

## Notes of Embellishment.

Grace notes are sometimes added to a melody. Those in general use are the *Appoggiatura*, the *Turn*, and the *Shake*.

### The Appoggiatura.

The *Appoggiatura* is a small note placed before the principal note, it takes half the value of the principal note.



### The Turn.

The Turn  $\infty$  or  $\S$  consists of the note over which it is placed, and the note above, and a semitone below.



### The Shake.

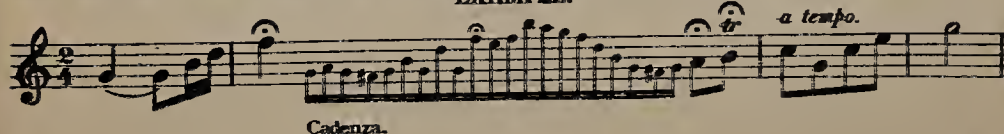
A Shake is formed thus *tr*



### The Cadenza.

The Cadenza is an ornamental passage introduced in music. It is generally written in small notes and the regular time of the composition is suspended during its performance.

#### EXAMPLE.



Cadenza.

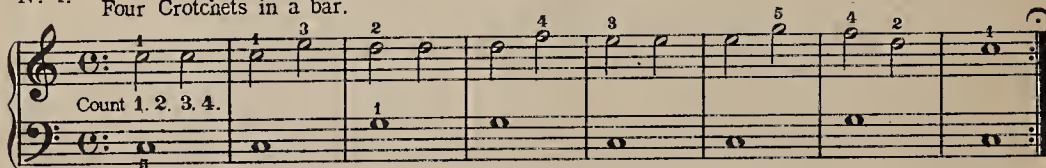


## Lessons &amp;c.

Scale of C



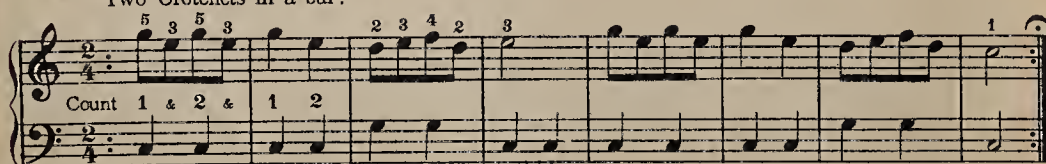
No 1. Four Crotchets in a bar.



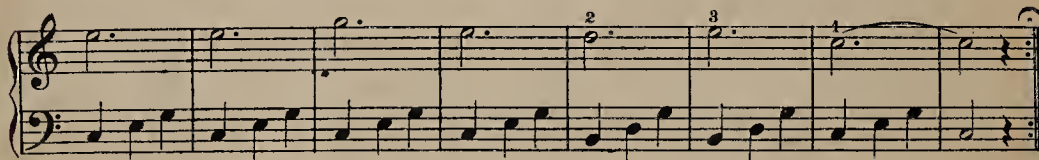
No 2.



No 3. Two Crotchets in a bar.



No 4. Three Crotchets in a bar.



№ 5.

No 6.

№ 7.

Nº 8.

Nº. 8.

Count 1. 2. 3.

## Wonderland.

EZRA READ.

WALTZ.

8va 2nd time.

*p*

*do not leave*

*Fine.*

*D.C.*

## The Blue Bells of Scotland.

Andante.

Count 4

1 2 3 4

1 2 3 4

1 2 3 4

*Fine.*

*D.C.*

See page 44 for list of pretty and instructive pieces in the same keys as above.



# MODERN PIANOFORTE CLASSICS.

## LA PARISIENNE.

Caprice Léger

Paul Wachs.

60¢ Allegretto moderato.

con delicatezza  
mf p mf

2nd \* 2nd \*

## CLARESSA.

Caprice.

Arthur Wellesley  
Tempo I.

50¢ Allegretto.

mf pp mf pp mf

2nd \* 2nd \* 2nd \* 2nd \* 2nd \* 2nd \*

## LE LAC ENCHANTÉE.

Caprice Etude.

F. Boscovitz, Op. 125.

50¢ Allegro.

fp pp

## FÊTE CALABRAISE.

Tarentello.

Paul Wachs.

60¢ Vivo.

mf f mf

2nd \* 2nd \* 2nd \* 2nd \* 2nd \* 2nd \*

## MENUET.

Frank Squire Wolman.

50¢ Allegretto ten.

f ten.

2nd \* 2nd \*

## TARANTELE in B $\flat$ .

A. Wellesley Hu...

50¢ Tempo di Tar. alle.

p mf

Winnipeg, Man.

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ORTE TUC